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art at this time was distinguished by a pretentious ostentation, a determined obtrusion both in detail and in general, so here also the unpretending harmonious agreement, the soft rythm of forte and piano gives way to a more pronounced and more uniform forte and fortissimo. The spirals of the stalks become thick boughs, more foliage is introduced, the leaves are broader, while on the other hand the strong and plastic like projecting central points, round which lie the spirals of the Italian Arabesque, vanish into small blossoms which disappear in the strong relief of the composition. An affectation devoid of all repose reigns throughout the whole, not monotonous, it is true, but a music which allows no rest to the ear or the heart, hastening on to the end in continuous hurry, and even then not echoing the soft cadence of the movement, but finishing in full and unmitigated chords, a music which perhaps may be compared to certain modern conceptions of pseudo-harmony. It is this want of a musical, harmonious close, which induced Berain especially to finish off the ornament by a kind of supplementary composition destitute of all agreement with the ensemble, and which is never seen in the best Italian Arabesques.

If we compare a Romanesque ornament with this form of the Arabesque we find in the former a musical characteristic of another form reduced to its simplest form. The alternation of tendril and bud meets us in most primitive expression, the tendrils are laid close to one another, and form a thick and heavy band in which the central flowers wreath themselves in strictly symmetrical arrangement. Who will not, in this uniform movement, recognise the composition of the choral, which in long drawn out tones and constant repetition is not

without a certain sacred expression, but by its constant monotony, without any peculiar melody in its movement does not attempt the reproduction of any individual sentiment.

The case is the same with Gothic ornamentation, but with this difference, that here, as in all Gothic art, consciously or unconsciously, there predominates the style of carving which lightens the heavier masses by pierced ornaments. The leaves and flowers are rarely in proportion to the thick tendrils, and it is these last which by their combinations represent the peculiar rythm of the movement. The foliage which lies between them is uniformly distributed over the whole space, and repeats itself, phrase for phrase, without any change or elasticity, like circles and polygons in juxtaposition. There is harmony here certainly, but it is between the bars of the movement of the tendrils, which have always the same, or at the most alternate sounds, without any consideration of forte and piano, or for any further cultivation of individual sentiment, like the strokes of a clock from the tower of a cathedral, or the monotonous ringing of church bells.

The Romanesque and Gothic period is far behind us. Even the Romantic which took its model from their ruins counts its adherents by their names. On all sides, wherever sterling thought expresses itself combined with artistic sentiment, a return is made to the source and origin from which modern times and modern art have imbibed such powerful inspiration. However, the Italian Renaissance still remains for us in its splendour as a fruitful field in which good models may be found, even if there be no critical understanding of the laws which appear in the creations of that brilliant period.

DRECHSEL'S HOUSE IN DINKELSBUHL.

By

C. T. POHLIG.

In our days of progress and increasing intercourse, our old imperial cities and towns are gradually losing more and more of their antique characteristics. Here the old town walls are pulled down, there some interesting building is recklessly destroyed, that was well worth preserving for posterity, without considering that with it, especially in small cities, the only thing perishes that lends it any monumental character.

One of those once imperial towns, in which the modernising mania has as yet obtained little scope is Dinkelsbühl in Bavaria. Surrounded by a many turreted wall, with rampart and moat, pierced with irregular but pleasant looking streets in which almost every house has its

gable end to the street, which with its far projecting stories, frequently jutting out one over the other, gives it a very peculiar aspect, it still offers to the view with great completeness its antique character.

Among the single buildings there are two of especial interest to connoisseurs, namely S. George's Church and Drechsel's house in the Winemarket. Of this last we shall here attempt a particular description.

This, the family mansion of the Drechsel-Deuffstettens, was built in the year 1543, the best time of the German Renaissance, and by its projecting stories, its rich decoration of carved consoles, caryatides and other figurative and ornamental details gives an excellent picture of that

rich wood-architecture which was in such extensive use in many parts of North and Mid Germany, especially in the Hartz, and again most prominently in Brunswick, Gozlar and Halberstadt, while in Franconia, and indeed throughout South Germany very few works of this kind are to be found, at least of such rich execution.

Drechsel's house, with its gable end to the street, rises to the height of seven stories, each of which projects about 10 inches above the other, four of which occur in the gable, the other three forming the lower part of the house. With the exception of the ground floor, the whole is still in its original state. A restoration which took place in the year 1765 extended according to all appearance only to the painting of the walls, though on a closer examination of the woodwork there are traces of gilding observed on the figures and ornaments, which were very probably the production of that time.

The gable is executed in a most exquisite manner. First of all there projects from the ridge end a hip-knob in corbel fashion forming five sides of an octagon, under which sits a youthful Bacchus on a barrel, his right hand leaning on the cask, and holding up a goblet in his left (plate I. a.). The three succeeding gabled stories are provided with large windows in the middle, the frames of which form the principal ornaments of the gable. On richly carved caryatides differently treated in each story with pedestals and capitals rests, supported besides by small brackets, a well profiled architrave out of which strong consoles support breast-summer and plates (plate I. and II.). A perfectly similar treatment is seen in the posts which are placed at regular distances from the windows in the gable, (plate I. bb.) only here the brackets stand out immediately from the capitals, and instead of the architrave which is here suppressed, the lower part of them is profiled. Even the brackets are of the most varied shapes, being treated either as consoles with the acanthus leaf (plate I. a.) or as heads projecting from foliage (plate I. bb. and II. a. b.) or, as in the lower stories, as mere formal consoles with incised scale like ornament (plate II. c. and III. a.).

The two principal stories are executed in a similar manner to the gable. A broad pier (plate III. a.) divides each story in two unequal parts, the effect of which is all the more striking, as the gable windows are exactly in the middle of the building, so that these piers stand

in direct conflict with their central line. On the side, these piers are bordered by carved posts in the form of pilasters, between which a panelling in the form of a rhombus with strong profiles is introduced. Above and below this is a free space again filled up with artistically executed timberwork. Very admirable are the carvings on the posts of the central pier as well as on those which close the window rows towards the side walls. Here under broad capitals of foliage are introduced mythological figures in deep niches, those in the central pier, (plate III.) representing Jupiter and Mars. Between these posts the stories almost appear like uninterrupted partitions of glass; on the smaller half of each story are two windows which, much wider than they are high, are separated only by a richly ornamented post (plate II. c.). The other half shows four windows of normal construction which are separated into two groups by a similarly carved post, each single window being divided from the next by unusually narrow ornamented posts or mullions, about 4 or 5 inches broad. Plate III. bb. shows two very beautiful examples of the ornamentation of the posts, plate I. cc. the treatment of the mullions. The windows are surmounted by a running egg and dart ornament, from which, over the piers, projecting consoles with scale-like ornaments (plate II. c. and d., plate III.) support the floortimbers. The window-sills (plate II. c.) are treated in the same manner as the narrow posts between the windows. A somewhat retreating bead cut into pearls under these connects them with the sill-walls. These run along the whole length, intercepted only by the figures carved out of the posts, and supporting in a measure the window piers (plate II. c. and III. a.), the sill-walls being filled up with ornamental timberwork of the most varied patterns, chiefly in Gothic style. Here and there the timberwork is chamfered and profiled, and forms at the corners square panels like those on the upper gable, I. a. On the central pier of the second story instead of the supporting figures, the arms of the family Drechsel-Deuffstetten are carved on the posts.

As we have remarked at the outset, the lower story or groundfloor has been modernised. So has also the interior of the house. Of the very beautiful panneling, which beyond doubt once existed there, as may be concluded from the exterior of the building, not the least trace now remains.

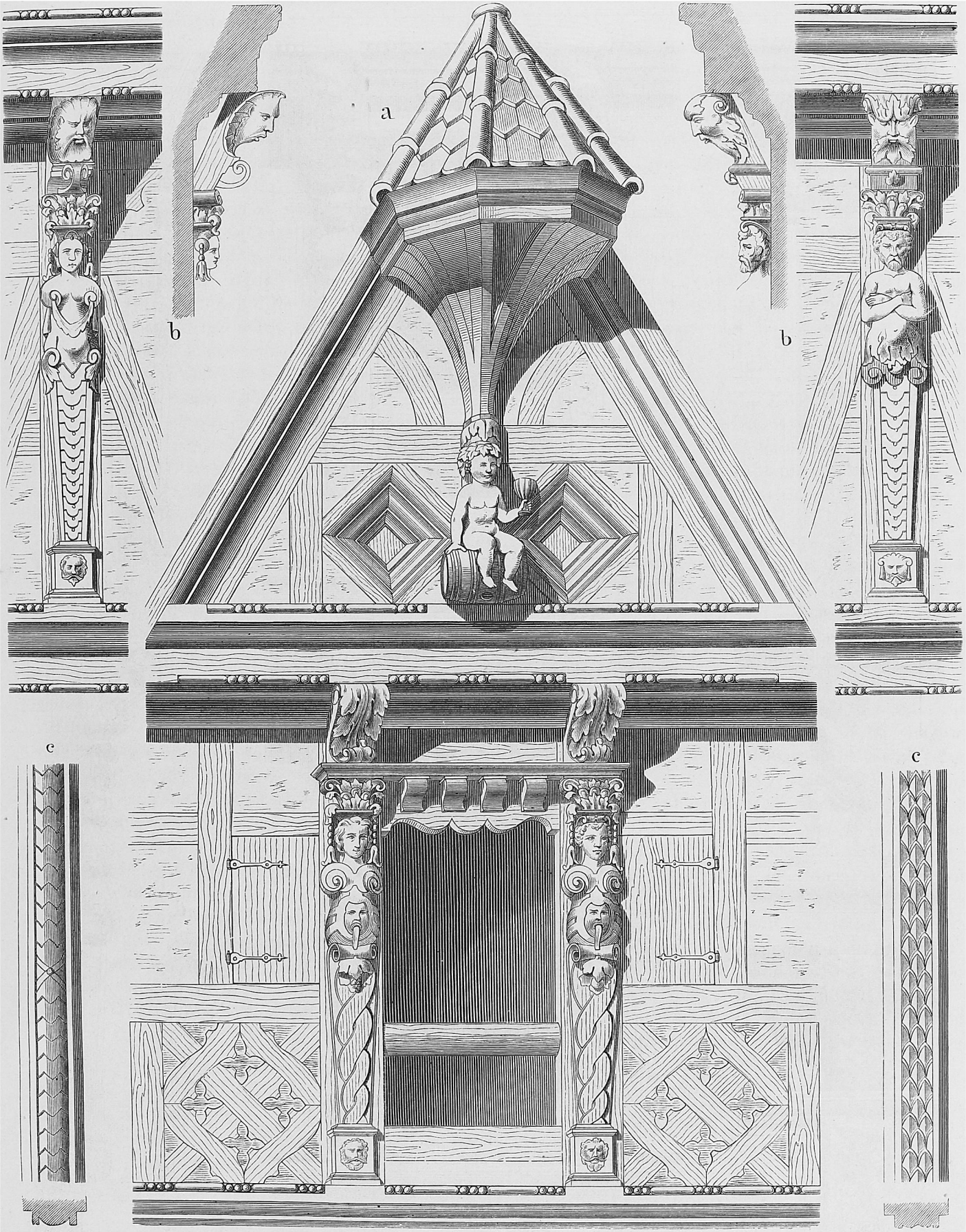


Plate I.

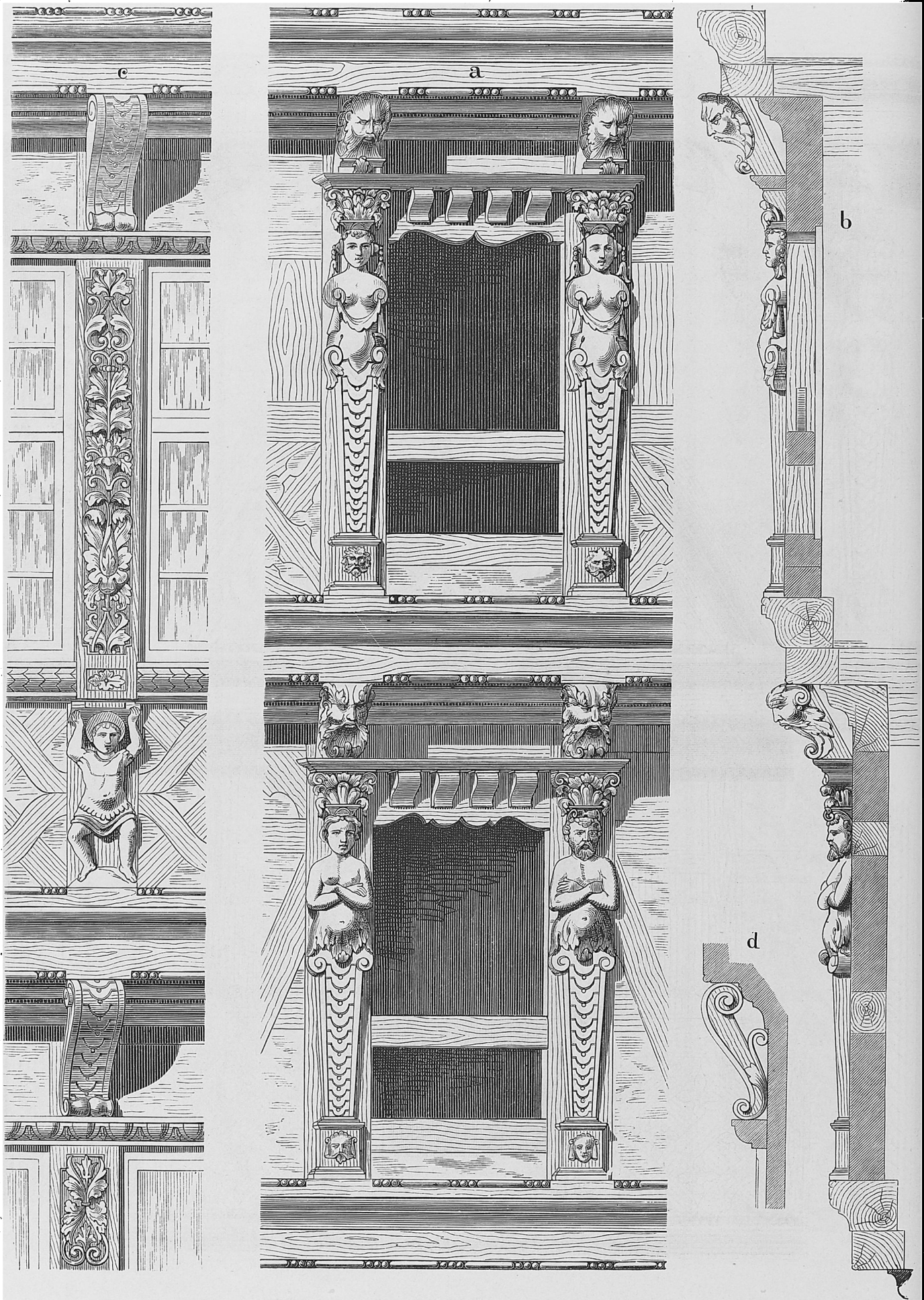


Plate II.

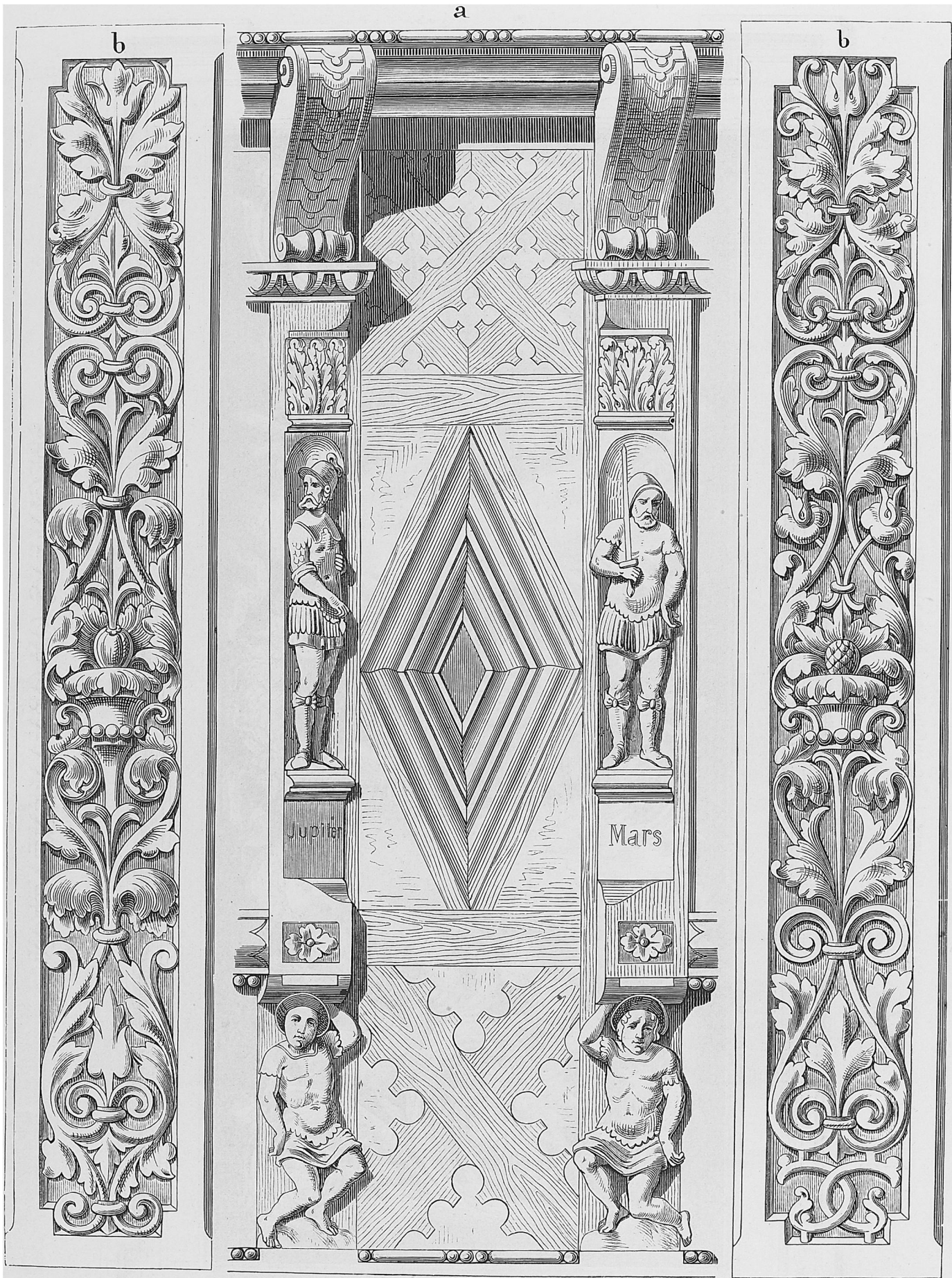


Plate III.